

Including records of "CARILLON"



Copyright

"His Master's Voice."

'His Master's Voice'

NEW RECORDS

MARCH

1915

HARRODS, Ltd.

LONDON, S.W.

Richard Burbidge (Managing Director)

NEW RECORDS

'His Master's Voice' RECORDS



MARCH

1915

12-inch Records 5s. 6d.; 10-inch 3s. 6d.

Orchestral

NEW SYMPHONY ORCHESTRA (conducted by LANDON RONALD)

12-inch Record, 5s. 6d.

0850 "William Tell" Overture—Opening
Andante *Rossini*

PREFACING our analytical notes, we must observe at once that the record under review is one of the most lovely, soul-satisfying achievements on our catalogue.

The story of Tell, the patriot who was chief instrument of the revolution which delivered the Swiss cantons from the German yoke in 1207, was taken by Rossini for the theme of one of his best-known operas, the dramatic interest being heightened by the introduction of love scenes and other episodes.



Landon Ronald

Photo by

Claude Harris

"His Master's Voice" 79

The overture, played probably as often as any other single work at concerts the world over, was called by Berlioz a symphony in four parts. It is a fitting prelude to a noble work and abounds in beautiful contrasts.

The opening Andante depicts the serene solitude of Nature at dawn. From the slowly-climbing figure on the 'cello



the music is enchantingly reposeful. The wayward, elusive air resolves after a time into a more definite rhythmic tune, which soon lapses into dreamy meditation. This is short-lived, however, for the measured flow is resumed until the blissful termination of this andante comes along to throw the witchery of its spell over the fortunate hearer.

The full beauty of the orchestra can be admired, albeit the movement almost amounts to a ravishing 'cello solo with orchestral background. Unforgettable is the close, with sustained shake of the richest 'cello string, while the orchestra slips gently away, downwards, climbing up to serenity again just at the last.

To hear is to be bewitched.

Landon Ronald and his renowned players in inspired mood. (Speed 78)

Other "WILLIAM TELL" Records

NEW SYMPHONY ORCHESTRA

All-gro (cond. by LANDON RONALD), 0753, 12-inch, 5s. 6d.

Andante Pastorale " " " 0754 12-inch, 5s. 6d.

COLDSTREAM GUARDS BAND

The Storm (coupled with "Poet & Peasant" Overture)

(cond. by Capt. Mackenzie Rogan) B 113 10-inch 3s. 6d.

Ballads

Mme. KIRKBY LUNN (contralto)

(with pianoforte accompaniment by Mr. Percy Pitt and organ by Mr. E. Stanley Roper, of St. Stephens, Walbrook, and the Danish Royal Chapel)

12-inch Record, 6s. 6d.

03395 Entreat me not to leave thee

Gounod, arr. by Percy Pitt

THE serene beauty of Mme. Kirkby Lunn's peerless vocal organ shines out in this fervent number. The aria is given with such perfection of phrasing and finish that the lines stand out each one like a finely-cut jewel. Here indeed is an artist—an English artist—worthy to rank with the greatest song-genius any Latin country ever produced. The voice is enchanting—the artistry is sublime.

The pleasing pianoforte accompaniment is by Mr. Percy Pitt, musical director of Covent Garden Opera, and Mr. Stanley Roper plays the organ obbligato with great effect. Altogether an exceptional record. (Speed 78)

And Ruth said—

Entreat me not to leave thee,
Or to return from following after thee,
For whither thou goest I will go,
And where thou lodgest I will lodge,
Thy people shall be my people,
And thy God, my God.
Where thou diest I will die,
And there will I be buried;
Thy Lord do so to me, and more also.
If aught but death part thee and me,
Thy people shall be my people,
And thy God, my God.

Words printed by permission of
the publishers, Weekes & Co.



Photo

Dover Street Studios

"His Master's Voice"

Miss RUTH VINCENT (soprano)

(with pianoforte accompaniment by the composer)

10-inch Record, 4s. 6d.

2-3049 The stars that light my garden

Kennedy Russell



Ruth Vincent

AN appealing little love-song of that modern shape and terseness that carries intensity and conviction. It is much sung just now.

It could not be better sung than by accomplished Miss Ruth Vincent, whose crystalline tones carry with them the fragrance of the verses. Her voice soars easily upward into the loftiest tonal altitudes.

Here is ballad-singing of high artistic value.

(Speed 79)

The stars that light my garden,
That make it paradise,
Are dear to me because they are,
O love of mine, your eyes!

The song that fills my garden,
That bids my heart rejoice,
Is sweeter than all other songs,
Because it is your voice!

The rose that decks my garden,
Through sunshine, cloud and dew,
Is dearer than all earth's fair flowers,
Because, my love, 'tis you!

(Edward Teschmacher)

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OTHER RUTH VINCENT RECORDS



2-3044	I wonder if love is a dream	10-inch	4s. 6d.
2-3004	A Birthday (F. H. Cowen)	10-inch	4s. 6d.
03350	Lilac Time (Willeby)	12-inch	6s. 6d.

NEW RECORDS

Mr. HUBERT EISELL (tenor)

(with pianoforte accompaniment)

10-inch Record, 3s. 6d.

4-2529

O Flower Divine *Haydn Wood*

ENCHANTING love-song, the Fairest One being apostrophised in flower metaphor.

This new morceau is having a tremendous vogue at present. Tenors—good, bad and indifferent—are all singing it: they could all well go to school to Hubert Eisdell in this particular instance, for our lyric tenor sings here as though inspired. The brilliant series of what one might call songs - of - appeal that we have had from him are crowned by this month's jewel. Idle to attempt to word-paint the colouring of the vocal performance—no lover of music must miss the treat of hearing. A record fragrant as a rose-garden.



Hubert Eisdell

(Speed 79)

Whence came you to this lonely place,
O flower divine?
Giving such wondrous peace and grace
This heart of mine,
From some fair garden of the light,
To bless my weary aching sight,
Or from some valley to the night,
O flower divine!

I may but dream it whence you came,
O flower divine!
I can but call you by one name,
Fond love of mine!
Sweetheart and friend and dearest one,
Be with me till my days are done,
Lead me to God at set of sun,
O flower divine!

(Edward Teschemacher)

Words printed by permission of the publishers, Chappell & Co., Ltd.

Mr. JOHN HARRISON (tenor)

(with orchestral accompaniment)

10-inch Record, 3s. 6d.

4-2528 The Indian Soldier (Shabash Bhaiyan)

Kennedy Russell



Harrison in "Tales of Hoffmann," in which he is now delighting all London at the Shaftesbury.

From all the slopes of Hindu Kush,
To where the long seas play,
Around Comorin's jutting point,
From thence to fair Bombay;
To where the sacred river flows,
To where the Indus runs,
They gather, gather, horse and foot,
They hasten to the guns.
Swart brothers of the northern crags,—
Mahrattas of the plain,—
Pathan and Rajput,—Gurkha,—Sikh,—
We fight with you again!

Words printed by
permission of the
publishers, Messrs.
Boosey & Co.

Bravo! Bravo!
So we greet you, brother!
Coming from your Eastern home
To help your war-worn mother!
Shabash Bhaiyan!
Couch your knightly lance,
And sally forth to fight with us
And all the sons of France!

(Charles Biron Minter)

A LOYAL record of an exceedingly novel order. There is no Britisher but has been thrilled with the manner in which India has rallied to the flag. The ship-loads of Indian fighting-men who have raced to the French firing-line have been the admiration of the world—and the astonishment of the Teutons!

This swinging song extols Gurkha, Sikh, and the various tribesmen who are renowned as fighters.

A feature of the record is the grandly vivid orchestral prelude and accompaniment, which bring to one the scent of the Orient. The minor melodies are vastly picturesque, and the whole work is strikingly original. (Speed 80)

Far back in days of long ago,
When Akbar ruled by sword,
Then Ind first rose as one domain
When Aurungzeb was lord;
Full many factions fought since then,
Before the British came
And met your sires in knightly strife,
And won the gallant game.
Another game 'tis now to play,
And one of different strain,
Pathan and Rajput,—Gurkha,—Sikh,—
We fight with you again!

NEW RECORDS

Miss RUBY HELDER (Lady tenor)

(with pianoforte accompaniment)

10-inch Record, 3s. 6d.

2-3051

Courage

Vanden Heuvel

(The "Daily Telegraph" Recruiting Song)

THE palpitating feeling which Ruby Helder imparts to the delivery of these loyal verses is a thing to be heard. The song is the official Recruiting Song of the London "Daily Telegraph," and has enjoyed big sales as sheet music ; it has been, and is, a feature of many an important concert these war months.

Miss Ruby Helder vitalises the song in the most delightful fashion. Her intensity of tone is quite remarkable.

(Speed 79)

Published by Enoch & Sons



Ruby Helder

ELGAR HEARS CARILLON ON "HIS MASTERS VOICE" GRAND



A characteristic pose of Sir Edward

"His Master's Voice" 99

Madame EDNA THORNTON (contralto)

(with pianoforte accompaniment)

10-inch Record, 3s. 6d.

2-3052 Danny Boy (Old Irish Air)

SONG of the glens peculiarly suited to treatment by a contralto voice. It will be admitted that Mme. Edna Thornton scores a great success with her rendition. Her diction is clear-cut and invariably pleasing, and the way she leaps from middle to high register is an example of effortless vocalisation.

The earnest note is struck at once and well maintained. We do not remember to have heard Mme. Thornton in better voice. (Speed 78)



Edna Thornton

Oh, Danny Boy, the pipes, the pipes are calling
From glen to glen, and down the mountain side,
The summer's gone and all the roses falling,
It's you, it's you must go and I must bide,
But come ye back when summer's in the meadow,
Or when the valley's hushed and white with snow,
It's I'll be here in sunshine or in shadow.
Oh, Danny Boy, oh, Danny Boy, I love you so!

But when ye come, and all the flowers are dying,
If I am dead, as dead I well may be,
Ye'll come and find the place where I am lying,
And kneel and say an Ave there for me;
And I'll all hear, though soft you tread above me,
And all my grave will warmer, sweeter be,
For you will bend and tell me that you love me,
And I shall sleep in peace until you come to me!

(Fred E. Weatherly)

Words printed by permission of the publishers, Boosey & Co.

CARUSO

sings in English

(with orchestral accompaniment)

10-inch Record, 8s. 0d.

4-2480

Trusting Eyes

Gartner

THE Prince of Song once more pays court to our language by deigning to leave his softer Italian for our terser, squarer, English. Charming he sings, too : his English is very 'taking' and the amount of fire he infuses into his rendering is just remarkable.

The little ballad is quite in the manner of those choice little Neapolitan songs that Caruso knows so well how to perform. It is a song and a record that everyone will enjoy, for Caruso is in grand voice. (Speed 79)



Photo

Bert, Paris

Caruso

O trusting eyes, when in your depths I'm gazing,
No sorrow in my heart can be,
The clouds are parted, wakes again the sunshine,
Making a golden way for me ;
Light as from Heaven gleams above me
O trusting eyes ! because you love me !

O trusting heart, I fain would dwell for ever
With you beside me till life's close.
As in some garden that kind fate has given,
Guarding you there my perfect rose :
God keep you mine and may heaven shine above you,
O trusting heart, because I love you !

(Edward Tschemacher)

Words printed by permission of the publishers, Gould & Co.

CARILLON

(conducted by SIR EDWARD ELGAR, O.M.)

Two 12-inch records, 5s. 6d. each.

Verses delivered by Mr. HENRY AINLEY, accompanied by THE SYMPHONY ORCHESTRA

2-0522	CARILLON—Part I.	"Sing, Belgians, Sing"	(translation of Emile Cammaerts'	Elgar
2-0523	" " II.	" " "	poem "Chantons, Belges, Chantons")	"

THE "heart-broken cry of the patriot poet weeping for his ruined country—yet disclaiming vengeance—has inspired Sir Edward Elgar to one of his loftiest utterances." Thus writes a well-known critic in the *Daily News*. And the description is admirable. Cammaerts, though he ranks among the greatest of living poets, surely wrote his tense lines "Chantons, Belges, Chantons" in a moment of finest inspiration. If the Belgian poet were inspired, then inspired too were the composer of the musical setting. We read that he has "produced here one of the most effective and stimulating things in existence." None will deny this after hearing these marvellously lovely records, made under the guiding hand of the *maestro* himself with full orchestra, no less an artist than Henry Ainley declaiming the poem.



HENRY AINLEY

the celebrated Actor who recited the verses. His many admirers will declare the reproduction of his voice extraordinarily fine.



The whole performance is uplifting in its strength, its sincerity, its majestic sweep. We have indeed achieved an artistic triumph that will serve to carry the noble voice of outraged Belgium to every corner of the globe.

The music, rich yet simple, rings as true as the poem. It calls for no analysis; the series of mental pictures conveyed are sharp and real.

But a very slight accompaniment is heard during the actual recitation: the work opens with a perfectly-woven prelude that is almost an overture. Between each verse is an interlude reflecting the poet's moods. The Carillon figure becomes at once familiar. The dance melody is strikingly original. The mournful lines that open the second record lead on to a pulse-quickenning culmination, the orchestra taking up Ainley's impassioned "In Berlin!" and bursting into a fanfare of triumphal joy. Nothing could be more moving, more affecting than Henry Ainley's superbly dramatic utterance. (Speeds 78)

THE TRANSLATION

PART ONE

*Sing, Belgians, sing,
Although our wounds may bleed, although
our voices break,
Louder than the storm, louder than the
guns,
Sing of the pride of our defeats,
'Neath this bright autumn sun,
And sing of the joy of honour
When cowardice might be so sweet.*

To the sound of the drum, to the sound
of the bugle.
On the ruins of Aerschot, Dinant and
Termonde,
Dance, Belgians, dance.
And our glory sing,
Although our eyes may burn,
Although our brain may turn,
Join in the ring!

PART TWO

*With branches of beech, of flaming beech,
To the sound of the drum,
We'll cover the graves of our children,
We'll choose a day like this,
When the poplars tremble softly
In the breeze.
And all the woods are scented
With the smell of dying leaves,
That they may bear with them, beyond,
The perfume of our land.*

*We'll ask the earth they loved so well,
To rock them in her great arms,
To warm them on her mighty breast,
And send them dreams of other fights,
Re-taking Liege, Malines,
Brussels, Louvain and Namur,
And of their triumphant entry, at last
IN BERLIN!*



SIR EDWARD ELGAR, O.M.

Part Two (continued)

*Sing, Belgians, sing!
Although our wounds may bleed, although
our voices break,
Louder than the storm, louder than the
guns,
Although our wounds may bleed, although
our hearts may break,
Sing of hope and fierces' hate,
'Neath this bright autumn sun;
Sing of the pride of charity
When vengeance would be so sweet.*

(Translated from the French
of Emile Cammaerts, by
Tita Brand Cammaerts).

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publishers, Elkin & Co.

Original French given on page 19

"HIS MASTER'S VOICE" RECORD—A MILESTONE IN MUSIC

"His Master's Voice"

Mr. CHARLES TREE (baritone)

(with pianoforte accompaniment)

12-inch Record, 5s. 6d.

02555 The Crocodile—"English County Songs"

Fuller Maitland



Charles Tree

A VASTLY entertaining ditty from Fuller Maitland's "English County Songs." Charles Tree serves up the "tall" stories with rare gusto and lots of sly humour. What a crocodile that must have been, to be sure! Skin eight miles thick, for it took ten years to cut a way out!—Phew!

Nothing could be more enjoyable than the breezy singing of this popular artist, who lives up to his big reputation. (*Speed 79*)

Published by Cramer & Co.

GRAND OPERA COMPANY

(with orchestral accompaniment.) (*Sung in English*)

10-inch Record, 3s. 6d.

4626 Anvil Chorus—"Il Trovatore" *Verdi*

THE ceaseless swinging harmonies of the celebrated Anvil Chorus are brought out wonderfully in the spirited performance by the Grand Opera Company, with a rousing orchestral accompaniment. Everyone will admire the superb *élan* and beautiful ensembles. Grand value. (*Speed 79*)

PREVIOUSLY ISSUED RECORDS BY THE GRAND OPERA COMPANY

12-inch Records, 5s. 6d.

Gems—"Cavalleria Rusticana"	04539
Gems—"Faust"	04562
Sextette ("Lucia di Lammermoor")	2-054024
The Bridal Chorus from "Lohengrin"	04527
Gems—"Mignon"	04537
Gems—"Pagliacci"	04553
Gems—"Rigoletto"	04573
Gems—"Tales of Hoffmann"	04572

**Mr. LAMBERT MURPHY and
Mr. REINALD WERRENATH**

(with orchestral accompaniment)

10-inch Record, 3s. 6d.

7-54004 Ah Mimi tu più non torni "La Bohème"
Puccini

AS we anticipated the duet "Solene in quest'ora" by this combination of artists was received with acclamation: everyone agreed that it was one of the best records issued for some time.

It would seem rash to prophesy even greater success for this favourite Bohème number, but it is certain that everyone who hears this rendering will wish to possess the record. Both voices are superb and the effect is quite electrical. Lambert Murphy is advancing with giant strides in his American Grand Opera career, and Werrenrath is accepted as a truly great baritone. Their combined singing is a revelation.

Act IV. shows the garret in the Quartier Latin in which Rodolfo, poet, and Marcel, painter, live. Bereft of their sweethearts, each is trying to conceal from the other that he is secretly pining for the absent loved one. Marcel pretends to work at his easel: Rodolfo appears to be writing—but is gazing furtively at Mimi's little pink bonnet.—He sings—"Ah Mimi, thou false one!" Marcel joins in, and the two voices are heard magnificently. (Speed 80)



Lambert Murphy



Reinald Werrenrath

"His Master's Voice"

Mr. STEWART GARDNER (baritone)

(with pianoforte accompaniment)

10-inch Record, 3s. 6d.

4-2530 Clieveden Woods *F. S. Breville-Smith*
(The Call of the River)



Stewart Gardner

NOBLE-VOICED Stewart Gardner excels in bringing out the depth of meaning in this type of nature-song. He nurses, as it were, the rocking phrases of invocation. The music is of cradle-song type and teems with emotion when voiced so gorgeously as by this artistic baritone. The upward swing of the opening lines is poetry itself.

Recording and interpretation alike admirable.

(Speed 80)

Where the Clieveden Woods mount heav'nward
In the sunset cool and deep,
I can hear you softly callin',
Mighty river n your sleep.
What is it your voice is saying,
Through the silence o' the night?
Speak to me O mighty river,
Bring me back my lost delight.

Where the Clieveden Woods mount heav'nward,
Through the dusk your voice is borne,
See the stars above you gleaming,
They shall lead you to the morn.
Life is just a flowing river,
Joy must come and tears must be,
But beyond there lies the morn'ing,
Far beyond there waits the sea!!

(*Teschemacher*)

Words printed by permission of the publishers, Keith, Prowse & Co., Ltd.

Talking

Mr. ARTHUR BOURCHIER

12-inch Record, 5s. 6d.

01110 Speech of the Rt. Hon. H. H. Asquith, M.P.
on "Causes of the War"

IT is fitting that we should follow up Mr. Lloyd George's speech on the War by the companion oration of the Prime Minister, this second one, like the first, being delivered for the purpose of the record (and for the enjoyment of the multitude and of posterity) by Mr. Arthur Bouchier.

Many were the encomiums passed on the masterly speech Bouchier so stirringly 'recorded' for us last month; no less enjoyable and 'gripping' will his second speech be found.

Mr. Asquith's statement is marked by that simplicity of form and directness of phrasing that have gained for him the reputation of possessing, perhaps, the most lucid intellect of any public man living. No Britisher can consider his patriotic equipment quite complete unless his home contains this record of the Premier's Speech, delivered by one of the most telling orators on the stage to-day. Every word is distinct—every phrase sinks into the mind.

(Speed 78)



Arthur Bouchier

Humorous

Miss ELSIE JANIS

(with orchestral accompaniment)

10-inch Record, 3s. 6d.

**2-3053 When we tango to the Wearing of
the Green** *Elsie Janis*

THAT beautiful and phenomenally successful Revue, "The Passing Show," which is just coming off after a big run, owed much of its success to the great American Star, Elsie Janis. Her original style, and dainty, alluring manner, "fetched" the audience immensely.

She sings this bright little song with heaps of smartness and humour. You might imagine yourself in the stalls at the Palace, so lifelike is the reproduction.

By the by, Miss Janis is just back in London for rehearsals of "The Passing Show of 1915" at the Palace. She came over on the 'Lusitania' and saw 'Old Glory' go up and the Union Jack go down—the famous *ruse de guerre*! (Speed 79)

TOM CLARE at the PIANO

12-inch Record, 5s. 6d.

02556 Waltzing Willie *Tom Clare*



Tom Clare

THE great Fun-at-the-Piano Merchant sparkles more scintillatingly than ever this month. His newest verses anent light-toed Willie end up smartly with various first lines of melodies of the day, worked in most cutely. His last Kaiser-verse culminates in Tipp—no we mustn't give it away!

(Speed 78)

NEW RECORDS

THE FOLLOWING TWO RECORDS OF CELEBRATED SCHOOL SONGS ARE NOW PLACED ON 'HIS MASTER'S VOICE' CATALOGUE

(They are only sent out to dealers against special order and are not being sent with other Supplementary Records unless specially asked for).

SHERBORNE SCHOOL SONGS

THE CECILIAN QUINTETTE

(with pianoforte accompaniment)

12-inch Record, 5s. 6d.

- 04123 Fair and grey and ancient "Sherborne School Songs" Louis N. Parker
Published by Weekes & Co.

10-inch Record, 3s. 6d. (Sung in Latin)

- 2-4243 Carmen Sæculare "Sherborne School Songs" Louis N. Parker
Published by Weekes & Co.

ISSUED LAST CHRISTMAS

12-inch Record, 5s. 6d.

- 04120 A Solemn Carol for Christmastide

Old Sherburnians—and countless others—will welcome these records of the School classics. "Fair and grey and ancient" is a grand melody. "Carmen Sæculare" is the school's most popular song, corresponding with the world-famous "Dulce Domum" of Winchester. The Christmas Carol is a noble work. All are rendered with excellent feeling by the Cecilian Quintette.

ORIGINAL WORDS OF CAMMAERTS' GREAT POEM

"Chantons, Belges, Chantons" (See pages 12 & 13)

Chantons, Belges, chantons, Même si les blessures saignent, même si la voix se brise, Plus haut que la tourmente, plus fort que les canons, Chantons l'orgueil de nos défaites, Par ce beau soleil d'automne. Et la joie de rester honnêtes Quand la lâcheté nous serait si bonne.	Et où l'odeur des feuilles mortes Embaume les bois, Comme aujourd'hui, Afin qu'ils emportent Là-bas Le parfum du pays. Nous prierons la terre qu'ils ont tant aimée De les bercer dans ses grands bras, De les réchauffer sur sa vaste poitrine Et de les faire rêver de nouveaux combats; De la prise de Bruxelles, de Malines, De Namur, de Liège, de Louvain, Et de leur entrée triomphale, là-bas A Berlin!
Au son du tambour, au son du clairon, Sur les ruines d'Aersshot, de Dinant de Termonde. Dansons, Belges, dansons, En chantant notre gloire. Même si les yeux brûlent, si la tête s'égare, Formons la ronde!	Chantons, Belges, chantons, Même si les blessures saignent, et si la voix se brise, Plus haut que la tourmente, plus fort que les canons, Même si les blessures saignent, même si le cœur se brise.
Avec des branches de hêtre, de hêtre flamboyant. Au son du tambour, Nous couvrirons les tombes de nos enfants. Nous choisirons un jour, Comme celui-ci, Où les peupliers tremblent doucement Dans le vent,	Chantons l'espoir et la haine implacable, Par ce beau soleil d'automne, Et la fierté de rester charitables Quand la Vengeance nous serait si bonne!

(Emile Cammaerts)

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"His Master's Voice"



Capt. Mackenzie-Rogan
(Senior Bandmaster of British Army)

NEW
**DOUBLE-
SIDED
RECORDS**

Bands

BAND OF H.M.
COLDSTREAM GUARDS

(conducted by Capt. J. Mackenzie
Rogan, M.V.O., Mus. Doc., Hon.
R.A.M.)

12-inch double-sided Record, 5s. 6d.

C 389 { Sicilian Vespers —
Ballet Selection
Sicilian Vespers —
Selection *Verdi, arr.*
by Mackenzie-Rogan

THE first London production of this lesser-known opera of Verdi was at Drury Lane in 1859 with Tietiens in the cast. Although a brilliant work it has never been very popular as a stage production. The Ballet Music, however, is exceedingly fine and offers splendid material for a band record. The Coldstreamers play with stimulating aplomb and achieve some fine ensembles. The clarinets are specially grand. (Speeds 79)

NEW RECORDS

BAND OF H.M. COLDSTREAM GUARDS

(conducted by Capt. J. Mackenzie Rogan, M.V.O., Mus. Doc.)

10-inch double-sided Record, 3s. 6d.

- B 279** { **The Four Flags** *Winson*
Wake Up England! *Winson*

STILL more sparkling march tunes aflame with the spirit of Britain in Arms. The brass makes one's eyes brighten and sets one's blood running fast and hot. The playing is superb. (*Speeds 79 & 81*)

MAYFAIR ORCHESTRA

(conducted by HERMAN FINCK)

12-inch double-sided Record, 5s. 6d.

- C 390** { **Day Dreams** *Haydn Wood*
Published by Hawkes & Sons
Ye Olden Chimes *Batten*
Published by Chappell & Co

"DAY DREAMS" is a languorous, cloying composition in Haydn Wood's most restful vein. The record will at once become everybody's favourite. The "Chimes" number on the reverse will appeal to everyone; it is at once charming and lilting and will make every toe keep time with it. (*Speeds 78 & 81*)

Miss UNA BOURNE (Piano)

12-inch double-sided Record, 5s. 6d.

- C 391** { **La Fileuse, Op. 35** *Chaminade*
Etude Romantique, Op. 32 *Chaminade*
Published by Enoch & Sons

AMONG the most accomplished pieces of execution heard on the pianoforte is Miss Una Bourne's rendering of Chaminade's celebrated Spinning number, La Fileuse. The technique is as amazing as her dexterity is delightful. It is such records as this that literally "fill the home with melody." The Etude is a most poetical piece of meditative playing. Recording excellent.

(*Speeds 80 & 78*)

VENETIAN TRIO (Instrumental Trio)

10-inch double-sided Record, 3s. 6d.

B 280 { Come where my love lies dreaming *Foster*
Mélodie *Lalo*

THE haunting beauty of the playing of this accomplished instrumental combination will remain long in the mind. No greater favourites are found on our instrumental pages than this kind of record. Both melodies are treated with indescribable delicacy, and the harmonies are entrancing. (*Speeds 79*)

TABLE OF APPEARANCES of WELL-KNOWN CONCERT ARTISTS who make "His Master's Voice" Records

Artist	Town	Date
ROBERT RADFORD ...	Kettering.....	March 1
	Edinburgh	" 3
	Port Glasgow	" 4
	Manchester	" 11
	Huddersfield	" 16
	Ayr	" 18
GERVASE ELWES	Perth	" 19
	Bournemouth	" 9
	Sherborne	" 13
	Wakefield	" 17
	Doncaster	" 18
	London	" 24
JOHN HARRISON	Amsterdam	" 27, 28,
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	Shaftesbury Theatre ("Tales of Hoffmann")	
PALGRAVE TURNER...	Brighton	" 3
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| 4-2523 | I dream of a garden of sunshine | John Harrison |
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| 4-2520 | England's Battle Hymn (Send him Victorious) | Stewart Gardner and Chorus |
| 4-2524 | Friends again | Charles Tree |
| 4-7521 | The Sedan Chair "Seven Gavotte Songs," No. 6 | Ernest Crampton |
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